

Kuppa

At various moments in the twentieth and twenty-first centuries, typographers have cast an eye back to Victorian styles – not so much in a rejection of Modernism as a whole, but perhaps in response to the sterile and banal way it is often applied.

Many serif faces of the late s exhibit characteristics that run counter to the regularity and soberness of modern type, yet depart unabashedly from traditional calligraphic ideals.

Ronaldson (MacKellar, Smiths Jordan, Caxton Old Style (Marder, Luse Co and West Old Style (Barnhart Brothers Spindler exemplify a string of American releases from that period, each with an “old style”

Kuppa Regular

Regular

Kuppa Bold

Bold

Kuppa Italic

Italic

Kuppa Sans Regular

Regular Sans

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Bold Sans

Arabic Text

الأسرة

Display

الأسرة

Display Bold

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—Kuppa the type family

The Fondation Maeght is perched on the top of a hill in a thickly wooded forest [outside the medieval provençal] town of *Saint–Paul–de–Vence*, and unless you're one of the lucky few on holiday at one of the luxury hotels dotted nearby, visiting involves a bus ride from the tourist–packed towns of Nice, Cannes or Antibes. *Disembarbing*



THE FONDATION MAEGHT is perched on the top of a hill in a thickly wooded forest outside the medieval Provençal town of *Saint-Paul-de-Vence*, and unless you're one of the lucky few on holiday at one of the luxury hotels dotted nearby, visiting involves a bus ride from the tourist-packed towns of Nice, Cannes or Antibes. Disembarking and walking up the hill to its imposing gates feels like a pilgrimage. On a summer's day, heat shimmers on the asphalt, and the striking geometric lines and curves of its exterior come together like a mirage – a shrine to Modernism hidden behind a tangled cluster of cypress trees.

It was here, in June 1964, that the Parisian art dealer and staunch supporter of the French avant-garde Aimé Maeght and his wife Marguerite opened their tribute to the greatest creative figures of their day. Inspired by Joan Miró's studio in Palma, Mallorca, they hired the Catalan architect Josep-Lluís Sert to work on the building in collaboration with figures from their glittering social circle: Miró, unsurprisingly, but also Georges Braque, Alexander Calder and Alberto Giacometti.

The end product was a seamless blend of art, architecture and landscaping: Miró conceived a labyrinth that contains over 250 individual works, a meditation on his lifelong obsession with the mythological minotaur of Ancient Greece; Braque and artist Raoul Ubac created stained-glass windows for the chapel that paid tribute to the Maeghts' deceased son, Bernard. The entire complex was carefully designed to exist in harmony with its surroundings – in Sert's words, an attempt to “install a museum inside Nature” – and its strange mass of curving roofs and jutting terraces lends it a distinct

"Objects to be Destroyed"

Gordon Matta-Clark

"the design approach
here is to *convey*
a rough idea of
Matta-Clark's
work without use
of archival imagery,
communicating his
method through
treatment of material
and typography"

The Form of the Book Book

English

The growing number of natural disasters suggests that the world takes shape in the unknown. The seasons trample one another, and the answers become more and more violent.

→

This shifting landscape we helplessly bear witness to should force us to be on our guard, to be more discreet. However, *anticipating the unknown* remains complicated for us who have become accustomed to years without conflict. This "battle" is

Spanish

Todas estas denominaciones hacen referencia a la intención de crear un arte nuevo, joven, libre y moderno, que representara una ruptura con los estilos dominantes en la época, tanto los de *tradición academicista* (el historicismo o el eclecticismo) como los rupturistas (realismo o impresionismo). En la estética nueva que se trató de crear, predominaba la inspiración en la naturaleza a la vez que se incorporaban

French

La volatilité de temps court exige une efficacité et une rigueur d'autant plus importante qu'elle répond a des problématiques d'urgence. L'éphémère nécessite un cadre, une organisation. Comment installer un élément pour une courte durée sans altérer son contexte? *L'urgence est souvent synonyme d'improvisation*. Une question se pose alors, si par définition l'inattendu ne peut s'anticiper, on peut sans doute préparer

German

Mit dem Jugendstil verbinden sich zahlreiche künstlerische Programme und Manifeste. Er steht im heutigen Verständnis unter anderem auch für grosse gesamt künstlerische Gestaltungen, wie etwa die des *Palais Stoclet* in Brüssel, in dem alles vom äußeren Bauwerk bis zur dekorativen Innenausstattung einheitlich durchgestaltet wurde. Damit wurde auch die Forderung nach der grossen Verschmelzung

Portuguese

No Brasil, os principais artifícios do movimento modernista não se opunham a toda realização artística anterior a deles. A grande batalha se colocava contra ao passadismo, ou seja, tudo aquilo que impedisse a criação livre. Pode-se, assim, dizer que a proposta modernista era de uma *ruptura estética* quase completa com o engrossamento da arte encontrado nas escolas anteriores e de uma ampliação dos horizontes dessa arte antes

Dutch

In andere kunsten waren pragmatische overwegingen minder belangrijk. In de literatuur en de beeldende kunsten trachtten de *kunstenaars de traditie* te doorbreken door de lezer/beschouwer te verrassen en zijn verwachtingspatroon te doorbreken. Het is alsof ze ermee willen bereiken dat de consument de moeite zou nemen om zichzelf over zijn eigen vooroordelen te bevragen. De kunstcriticus Clement

Swedish

Gemensamt för jugendstilen inom arkitekturen var en reaktion mot det historicistiska tänkandet. Arkitekterna frigjorde sig från *klassiska kompositionsprinciper* och utsmyckade istället byggnaderna med en naturalistisk ornamentik som utmärks av slingrande linjer och blom-och växtmotiv. Många jugendbyggnader bär drag av tidigare stilar, inte minst (ny) barocken, och inom jugendstilen kan såväl japanska som andra

Arabic

و اسم الأرت نوفو اشتق من اسم محل في باريس، بيت الفن الحديث، في ذلك الوقت والذي كان يديره سيغفريد بنج، والذي قام بعرض أعمال استلهمت من هذه المعالجة في التصميم. الأرت نوفو حركة أثرت بشدة على الفنانين والمعماريين والتي تتطورت لاحقاً في حركة ال(دي ستيل) (من 1880-1905) ومدرسة الباوهاوس الألمانية (أوايل ثلاثينات العشرينات). على خلاف الطرز الأخرى من التصميم،

Tokio • Nagoya • Ichinomiya
Nagoya • **Hiroshima** • Kobe
Kasugai • Sendai • Toyokawa
Tsushima • Hekinan • **Kariya**
Nagasaki • Fukuoka • Nishio
Gamagori • **Tokio** • Sapporo
Osaka • Matsuyama • **Kyoto**

ایرانی

عربی

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→
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Different
Paradise
Shinjuku
[fantasy]
Roadside
Garçons

123

Tokyo Style

by KYOICHI TSUZUKI

Word has it that Tokyo is the hardest city in the world to live in. Ten dollars a cup of coffee, hundred per head dinners, and so on. But for us Japanese, the stories you hear have almost no reality. Any more than the notion of coming home from work to find the wife in a kimono bowing at the entryway, the subtle pinewind whistling of a tea ceremony kettle in the background. [...] **Let me tell you**, our lifestyles are a lot more ordinary. We live in homely woodframe apartments or mini-condos crammed to the gills with things. [...] **Sure**, for the same amount of money, we could rent much larger places way out in the burbs. And yet we consciously opt for living in tiny cubbyholes right in the heart of the city [...]

apartamento - portfolio



Zhang Qiaogang and Liang Guangyi

7.2.—13.5.2018

The
reunion
of
Poetry
and Philosophy
الشعر والفلسفة

I read that you were born in Germany and had a pretty normal life before coming to Ibiza.

I don't think I had a normal life, no. First of all, I don't know what a normal life is. I was born in the middle of the war, so I spent my first three years living with bomb attacks, hiding in the basement, surrounded by people who were scared of everything and trying to cope with all the drama of the war. Everybody that I met in my childhood had lost somebody in their family. Of course, I was not conscious of that at the time. As a child you see things that are happening around you as normal. It was only later that I saw what an

intense impact that situation had on me; war became the basis of my life. First I lived it physically and then I became conscious of the fact that there was not one single day in my life without war somewhere in the world and without people getting killed by other people.

Post-war in Germany, would you speak about this?

No, in my family after the war, we didn't speak about it. These things came afterwards; when you live through a war, the war is happening to you. People who have nothing to do with war think that other people make a war, that they sit together like us and decide, 'Now we're

KYOICHI TSUZUKI

Interview by Cameron Allan McKean

Photography by Masahiro Sanbe

going to make a war, we're going to go over there to Ibiza and kill everybody'. It's not like this. The phenomenon is something that happens to the people. So, war happened to the population of Germany. And when the war was over, there was no money and there was no food. There was nothing. It looked like Iraq or Afghanistan today. You could only try to build your house and get your food and try to put your life together and get some money so that you could live. That was the '50s. There was no thinking about who did what and why—that was not the point, how could it help in the moment?

For you it was an immediate situation.

It was the reality. Then afterwards, in the '60s, there was some unease because of this obsessive search for material welfare. And my generation and the following one, we didn't feel right. We didn't think that that was enough for our lives. There should be something more.

How old were you in '68?

That was the year in which this feeling that something was missing came to an explosion. I was 26. I was studying architecture. I was right in it. There were the political issues, plus my own issues. I was married and I grew up

New York: Sitting in a French restaurant in New York for lunch with *Nicolas Party*, we started by talking about how to deal with a cold. It's the height of cold and flu season in New York, and Nicolas has just got back from Brussels, having stopped by San Francisco and maybe Dallas. He told me to only eat my favourite food when I'm sick. He would only eat *Coco Pops* when he was a kid, three times a day. The travel is a pretty regular thing for him. Having a few museum shows every year, in the US and Europe, moves him around a lot. He just recently moved to New York but has decided to keep

Interview by **Sinisa Mackovic** / Photography by **Wai Lin Tse**
art, interview, issue 21

a base in Brussels as well. One can only really describe his work as irregular.

In time we found another house. It wasn't a Schindler—in fact, it was more International Style than anything else—but it was lovely. Our daughter was born two years later, after a long struggle to conceive. We thought we'd never leave. Until we found out, shortly after her seven-month birthday, that we were having another kid...

HOW THE ARCHITECTURAL INTERVENTIONS STARTED? WITH DOMESTIC SPACES?

I guess it started in Neuchâtel. When I did a show there, we built a lot of fake walls so that my work was only hung on those walls and not on the regular walls of the space. In French they call these types of walls *cimaise*, which is also what I titled the show. It's interesting because the word was first used in Greek to describe an ornament over a door, like a decorative thing with no function. Then it was the name used for the traditional type of hanging, where you couldn't drill into walls or tapestries, so everything was hung from wires. And now it's used to describe the walls in museums and galleries that are built temporarily.

The museum in Neuchâtel is an old factory of some kind, and they had built all these walls to be able to hang art and have exhibitions, but the walls don't go all the way to the top and you can see the original space. You see it and you feel like you're in a space that had a totally different function. I wanted to build my own structure inside the space, but I didn't want just rectangles. That for me was quite boring because the murals I was painting on them were quite decorative, so I made a lot of different shapes.

العمارة الحديثة

العمارة الحديثة [بالإنجليزية: **Modern Architecture**] هي فترة معمارية ذات اتجاه يضم مجموعة من المدارس والأساليب المعمارية التي لها خصائص متشابهة، والتي تشترك في المقام الأول بتبسيط الأشكال ونبد الزخرفة. اشتهر بها كثير من معماريي القرن العشرين المعروفين، ولكن كان عدد المباني الحديثة قليل جدا في الفترات الأولى من هذا القرن. أصبحت مبانيها مهيمنة على الطراز المعماري لمباني المؤسسات والشركات لثلاثة عقود. يضم اتجاه العمارة الحديثة، عدة مدارس هي: مدرسة عمارة الحداثة **Modernism** [حوالي 1890-1945] ومدرسة الحداثة المتأخرة **Late Modernism** [بين 1945-1980] ومدرسة ما بعد الحداثة **Post Modernism** [بدأت منذ 1980] ومدرسة الحداثة الجديدة **New Modernism**. يشار بالذكر إلى انه لا تزال خصائص واصل العمارة الحديثة عرضة للتأويل والنقاش.

العمارة الحديثة / MODERN ARQUITECTURE

Modern architecture emerged at the end of the 19th century from revolutions in technology, engineering and building materials, and from a desire to break away from historical architectural styles and to invent something that was purely functional and new. The revolution in materials came first, with the use of cast iron, plate glass, and

reinforced concrete, to build structures that were stronger, lighter and taller. The cast plate glass process was invented in 1848, allowing the manufacture of very large windows. *The Crystal Palace* by Joseph Paxton at the Great Exhibition of 1851 was an early example of iron and plate glass construction, followed in 1864 by the first glass and metal

curtain wall. These developments together led to the first steel-framed skyscraper, the ten-story *Home Insurance Building* in Chicago, built in 1884 by *William Le Baron Jenney*. The iron frame construction of the Eiffel Tower, then the tallest structure in the world, captured the imagination of millions of visitors to the 1889 Paris Universal Exposition.

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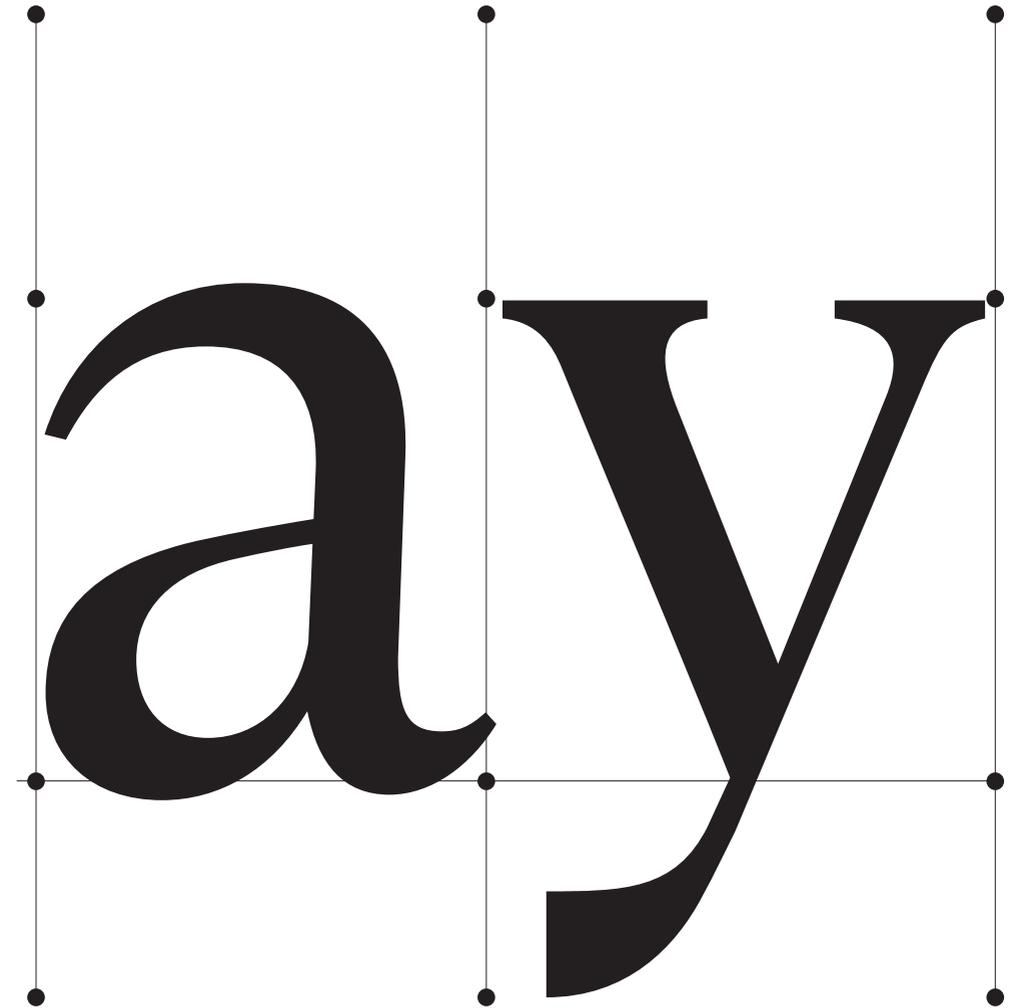
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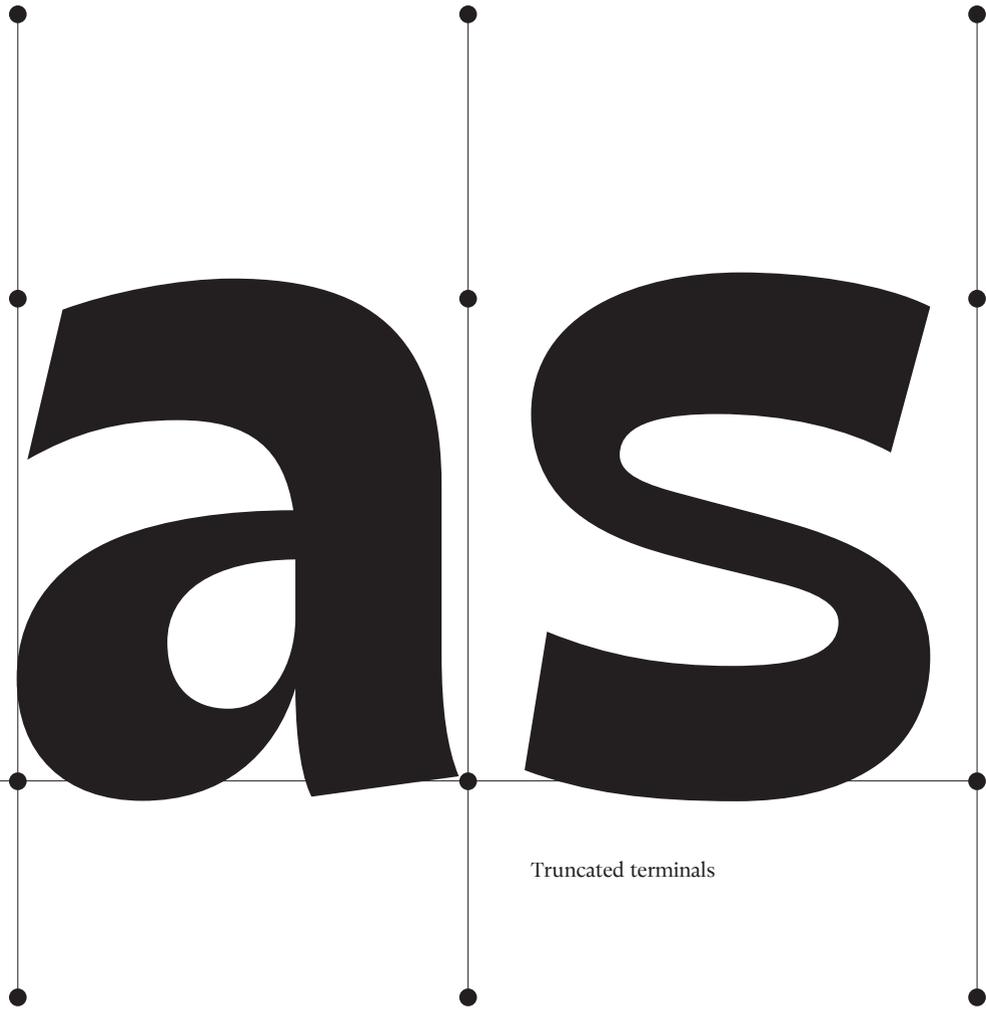
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Truncated terminals

G r k



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Super
Normal
Books by
Occasional
Papers
الافتتاحية

Kuppa

by Tania Chacana Alfaro

MA in Typeface Design
University of Reading
June 2018

Thank you to Gerry Leonidas, Gerard Unger,
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My classmates for the feedback and support.
All the native english speakers who patiently
read and corrected all the mistakes.

To my family for their unconditional
support.

2017–2018